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# HIGH JINKS

A MUSICAL FARCE IN THREE ACTS

The Book and Lyrics by  
LEO DIETRICHSTEIN and OTTO HARBACH

The Music by  
RUDOLF FRIML



VOCAL SCORE

REVISED EDITION

Ed. 910

G. SCHIRMER  
NEW YORK

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Nueva York y Mexico

## CAST OF CHARACTERS

(IN THE ORDER OF THEIR APPEARANCE)

— ♦ —

DR. GASTON THORNE

FLORENCE

M. JACQUES RABELAIS

MME RABELAIS

MAID

DICK WAYNE

MRS. MARION THORNE

FRITZ DENKMAHL

MR. J. J. JEFFREYS

ADELAIDE FONTAINE

SYLVIA DALE

MLLE. CHI-CHI

GARÇON

PAGE

MRS. THORNE'S COMPANION



# High Jinks

## A Musical Farce

Book by  
Otto Harbach

Music by  
Rudolf Friml

### No. 1. Overture

Piano

Marziale

*ff*

*p*

*cresc.*

*fff*

*rit.*

(The voice of Nature)

*ff a tempo*

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**Tempo di Valse**  
*legato*

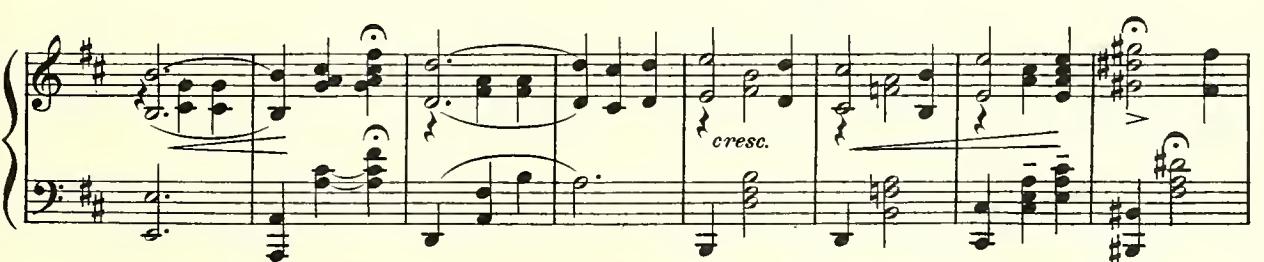
*Rit.*

*cresc.*

24456 *Rit.*



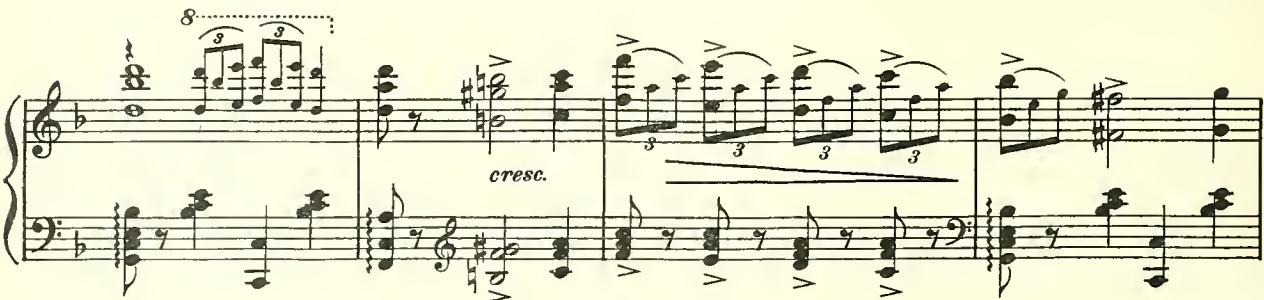
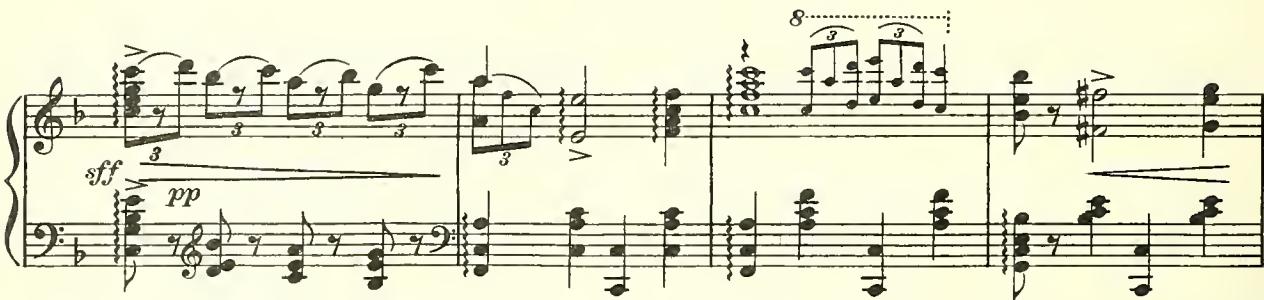
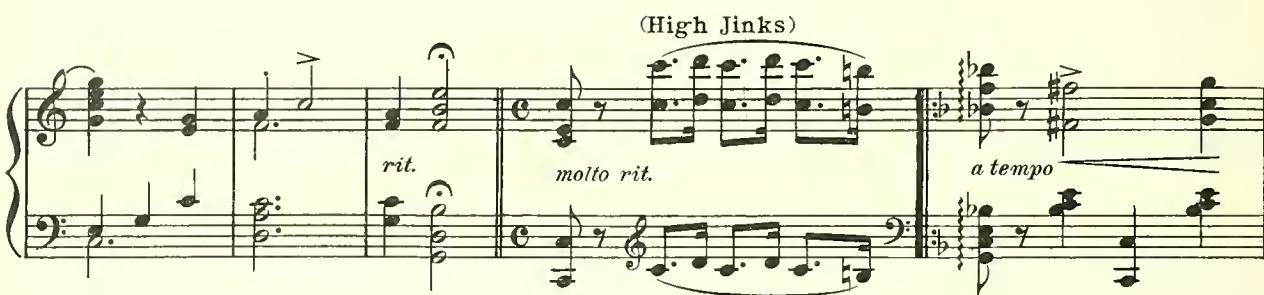
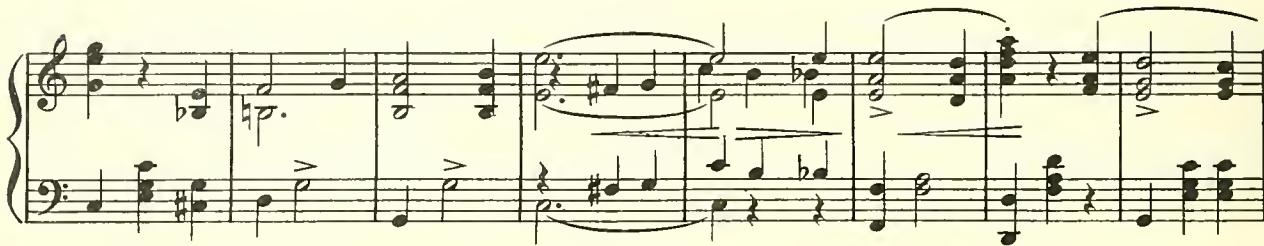
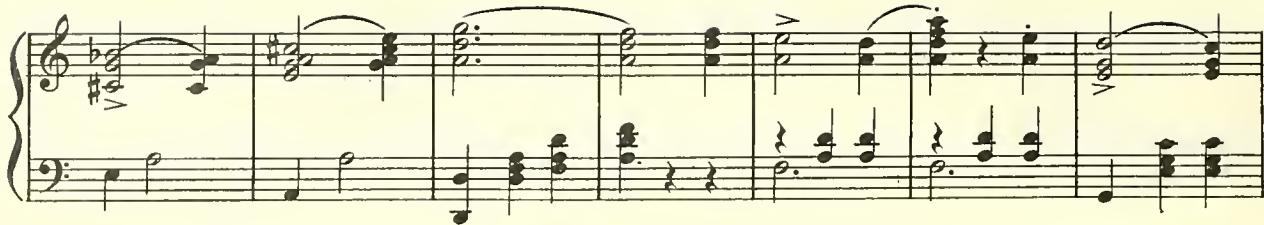
Tempo di Valse (Is this love at last?)



A musical score for piano, consisting of five staves. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). The score includes various dynamics such as 'p' (piano), 'rit.' (ritardando), 'cresc.', 'ff broadly', and 'rall.'. The bottom staff features a tempo marking 'Tempo di Gavotta' and dynamics 'f' and 'pp rit.'. The music is divided into measures by vertical bar lines.

A musical score for a piano, featuring two staves. The top staff is in 3/4 time and the bottom staff is in 2/4 time. The key signature is A major (no sharps or flats). The music is labeled 'Valse' at the beginning. The top staff has a dynamic 'p' (piano) and a 'V' dynamic. The bottom staff has a dynamic 'p' (piano) and a 'V' dynamic. The score consists of two measures of music, with a repeat sign and a double bar line at the end of the first measure.

A musical score for piano, page 10, showing measures 11 and 12. The score is in G major (two sharps) and C major (no sharps or flats). The top staff (treble clef) has a wavy line and a fermata over a group of notes. The bottom staff (bass clef) shows continuous eighth-note patterns.



18

pp

*sfz stacc.*

*p animato*

*cresc.*

*gliss.*

*ff*

*broadly*

*cresc.*

*marcato*

*rit.*

24456

Poco lento (Fair bubble of rainbow hue)

Poco lento (Fair bubble of rainbow hue)

pp

marcato

*cresc.*

*rit.*

*a tempo*

*(Refrain) con molto*

8

*cresc.*

*broadly*

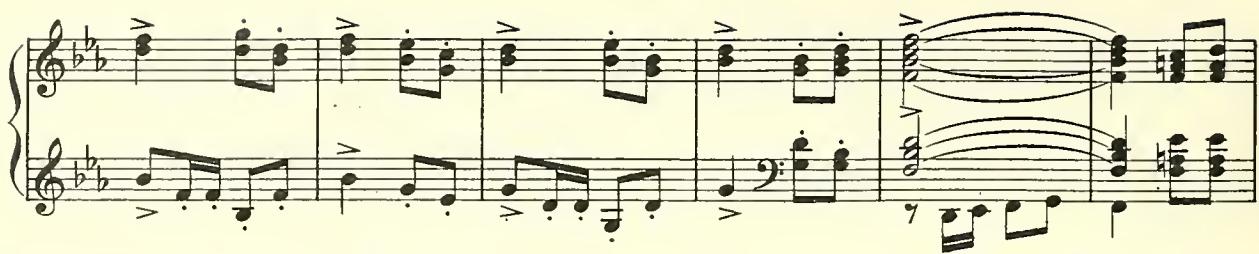
*rit.*

*Marcia*

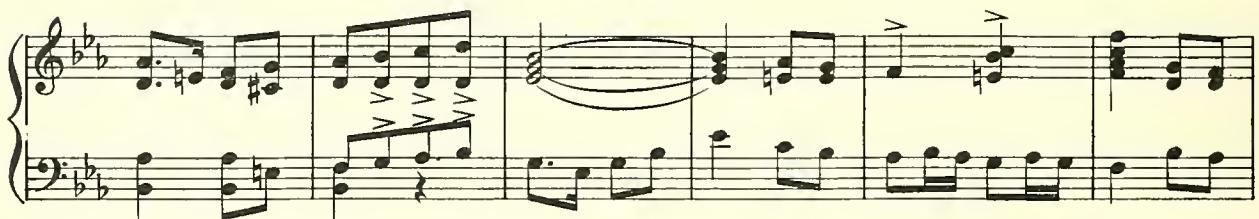
(Reech Américaine!)

24456

This image shows a page of a musical score for piano, consisting of five staves of music. The music is in common time and includes various dynamics and markings. The first staff begins with an 8th note followed by a series of eighth and sixteenth notes. The second staff starts with a forte dynamic and includes a crescendo marking. The third staff features a 'broadly' dynamic and a ritardando marking. The fourth staff is labeled 'Marcia' and includes a forte dynamic. The fifth staff is labeled '(Reech Américaine!)'. The score concludes with a final staff that ends on a treble clef.



(Voilà, Madame!)



Musical score for piano, page 13, featuring six staves of music. The score includes dynamic markings such as *ff*, *molto rit.*, *p*, *cresc.*, *ff broadly*, and *rall.*. Articulation marks like accents and slurs are also present. Performance instructions include *allarg.* and a tempo marking of *8*.

1. Staff (Treble Clef, 2/4 time): Measures 1-2 show eighth-note chords. Measure 3 starts with *ff*, followed by *molto rit.* Measures 4-5 show eighth-note chords. Measure 6 ends with a repeat sign.

2. Staff (Bass Clef, 3/4 time): Measures 1-6 show sustained notes with dynamic changes from *p* to *ff*.

3. Staff (Treble Clef, 3/4 time): Measures 1-6 show eighth-note chords with dynamic changes.

4. Staff (Bass Clef, 3/4 time): Measures 1-6 show eighth-note chords with dynamic changes.

5. Staff (Treble Clef, 2/4 time): Measures 1-6 show eighth-note chords. Measure 6 ends with a repeat sign.

6. Staff (Bass Clef, 2/4 time): Measures 1-6 show eighth-note chords. Measure 6 ends with a repeat sign.

## ACT I

## No. 2. Song with Chorus

## Something Seems Tingle-ingleing

Dick

Allegretto

D. *Dick mf*

1. Be-yond the Him-a-lay-a moun-tains,  
2. The Ro-man god of ju-bi-la-tion—

D. *pp* *mf* *p* *mf*

Where flows the great Tsan-po,  
Old Mo-mus was his name,—

Be-side old Ti-bet's laugh-ing  
He wooed the god-dess Ex-ul-

foun-tains ta-tion, Gay, fest-ive flow-ers grow.  
Of weird Bud-dhis-tic fame. To hands of mer-ry youth and  
Their son was High Jinks, a sen-

maid sa-en tion, They yield their ra-diant bloom, And  
Who, ere he caught his breath, Soon

D. all the balm-y air is la - den With rich and rare per - fume. One ver-y  
died of chron-ic cach-in - na - tion, Just laughed him-self to death. His soul be-

D. lit - tle drop, placed so, One ti - ny lit - tle whiff, and lo! \_\_\_\_\_  
came this - won - drous flow'r, Who breathes it, feels its mys - tic pow'r: \_\_\_\_\_

Refrain

D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - in - gle - ing so

*a tempo*

*p*

D. queer, Here in your ear, Near - er and

*cresc.*

D. near, Like some strange min - gling Of jin-gle-in-gle-in-gle-in-gle-in-gles And

D. tan - gle-an-gle-an-gle-an - gles; Why, \_\_\_\_\_ you want to

D. cry, \_\_\_\_\_ You want to die, \_\_\_\_\_ But all you do is

D. laugh, Hil! Hil! You've got the High Jinks! That's why! 1. 2. why! \_\_\_\_\_

A musical score for a four-part choir. The top two voices sing the melody in soprano and alto voices, while the bottom two voices provide harmonic support in bass and tenor voices. The lyrics are: "Here in your ear, Near - er and near, Like some strange Here in your ear, Near - er and near, Like some strange Here in your ear, Near - er and near, Like some strange Here in your ear, Hear it in your ear, Near - er and near, Like some strange Here in your ear, Hear it in your ear, Near - er and near, Like some strange". The score includes dynamic markings like 'p' (piano) and 'f' (forte), and performance instructions like '3' over eighth-note groups and '8' over a dotted half note.

D.

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

*cresc.*

D.

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! \_\_\_\_\_ You want to  
 tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! \_\_\_\_\_ You want to  
 tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! \_\_\_\_\_ You want to  
 tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry,  
 tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry,  
*sfz stacc.* *p animato* *cresc.*

D. cry, You want to die, But all you do is

cry, You want to die, But all you do is

cry, You want to die, But all you do is

— You want to die, You want to die, But all you do is

— You want to die, You want to die, But all you do is

gliss.

D. laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

*ff*

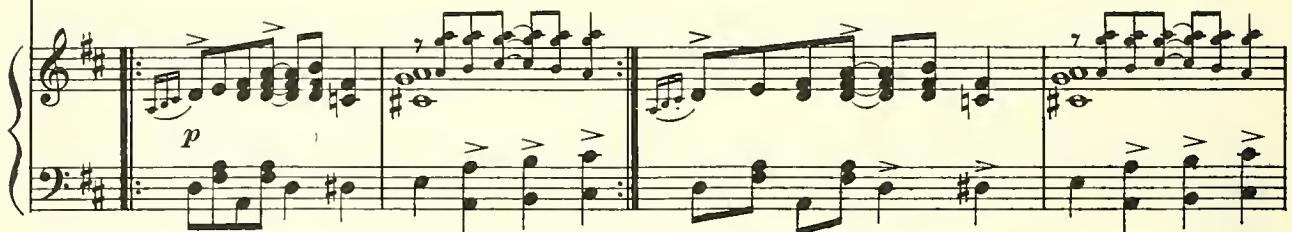
## No. 3. Song

Jim

Adelaide

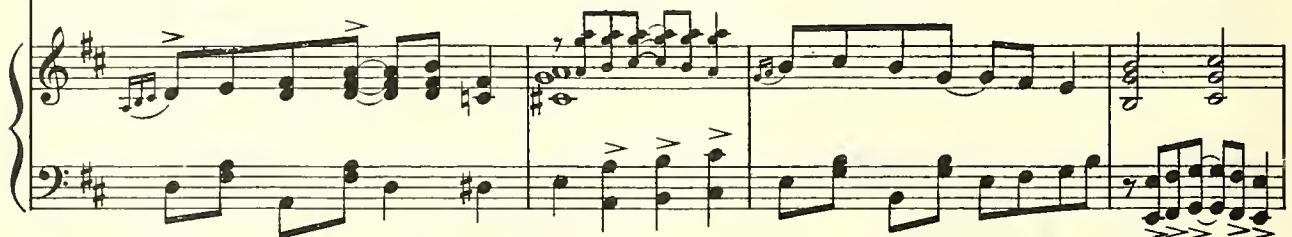


1. When I get think- in' of Jim,  
 2. When I get start- ed on Jim



Hand-some and strong and so trim,  
 My heart swells full- to the brim,

Sure just the thought of him Thrills me,  
 I could go on- fordays, Dwell in,



Sure just the thought of him Fills me Full of dreams of those hap - py old  
 On his dear lov - in' ways, Tell - in' All the dear lit - tle tricks that he

days, When in my eyes he would gaze:  
 knew, All the dear things he would do.

True love I vowed to him, I was so proud of him, My old Jim.  
 Timesure were gay wit' him, Had such a way wit' him, My old Jim.

## Refrain

Like a sol - dier Tall and cap - ti - va - tin', Broad of shoul - der,

Fine and fas-ci-na-tin': That was Jim, my old Jim, Gay and clev-er,

Glo-ry be! And he was ev-er Full of blar-ney From Kil-lar-ney. Sure my head would

swim — When down the block he'd proud-ly stride, His hat cocked on one side! Oh,

*cresc.*

Jim! Jim! 'Tis no i-dle whim: You were *some* man, my Jim! Jim!

*cresc.*

## Love's Own Kiss

Dick and Chorus

Tempo di Valse

1. Feelings all un-known, what can they  
2. Pret-ty lit-tle fan-cies come and

p rit. p legato

be? smile, Suddenly to start My poor heart, like a  
Like a but-ter-fly Flut-ter by; And they

bird beck-on last me set the free? How it calls to  
me the while: Bring they good or

me. Can it be the fragrant breath of Spring? Or the wooing  
guile? Shall I follow on o'er mead and field, Pluck-ing blos-soms

legato

pow'r Of some flow'r That has taught my soul to sing,  
gay On my way, And to love's al-lure-ments yield,

cresc.

Ah, has taught my soul to sing? Some-thing of  
Ah, to love's al-lure-ments yield? Some-thing of

p

joy or pain, Like a sun that smiles through rain?  
mad-ness vain, Born of thoughts I must re-strain!

rit.

rit.

## Refrain

25

While your voice seems call - ing me, Call - ing, en - thrall - ing

me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

mine, Burn - - ing with bliss: This must be Love's Own

Kiss. While Kiss. \_\_\_\_\_

## No. 5. Finale

## It's Time to Start

Soloists and Chorus

Allegro

F. Mrs. Thorne

It's time to

Mrs.T. start, We must de - part, Or we shall sure-ly miss the

train!

Th. Thorne

Poor lit - tle wife! I'd give my

The musical score consists of three staves of music. The top staff is for Mrs. Thorne, starting with a rest followed by a melodic line. The middle staff is for Mrs. T., featuring a bass line with eighth-note patterns. The bottom staff is for Thorne, with a melodic line. The lyrics 'It's time to' are in the top staff, 'start, We must de - part, Or we shall sure-ly miss the' are in the middle staff, and 'train!' is in the bottom staff. There are dynamic markings like 'p' (piano) and '3' (three) in the score.

Th. life Ra-ther than cost you pain.

Th. By Jove! He's gone! Come, love, come on! 8

Th. Con - found it. he is back a-gain! *fast* *cresc.*

SOPRANO  
The Ladies  
ALTO

Naugh - ty man! to so neg - lect us!

Naugh - ty man! to so neg - lect us!

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Sylvia

s. There you are! There you are!

Adelaide

A. There you are! There you are!

Thorne

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

s. We must say good - bye to you!

A. We must say good - bye to you!

Th. I had so much to do, I had so much to do!

s. 

good - - - - - bye!

Th. 

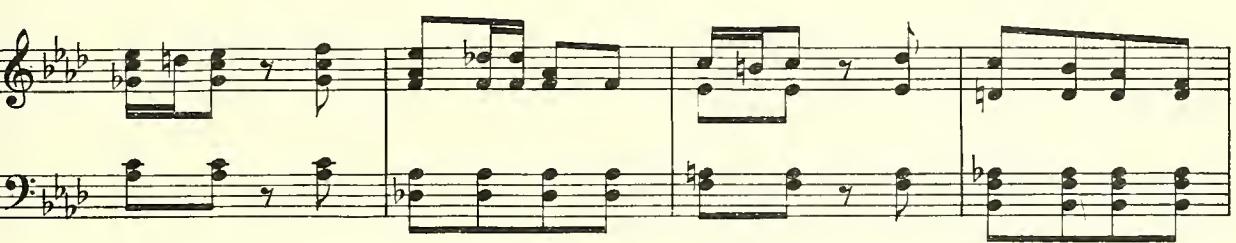
Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!



Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!



Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

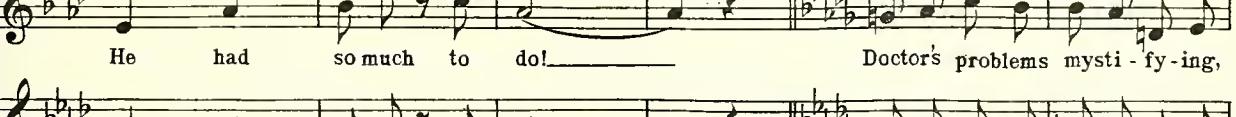


s. 

Time has come to say a - dieu!

Th. 

I had so much to do!



He had so much to do! Doctor's problems mysti - fy-ing,



He had so much to do! Doctor's problems mysti - fy-ing,



Problems ev - er mul - ti - ply-ing! Soon your try-ing Trou-bles will be o - ver;

Problems ev - er mul - ti - ply-ing! Soon your try-ing Trou-bles will be o - ver;

## Sylvia

s. *All* your trou -

— Now your bus - y day is end - ed, Soon your work shall be sus -

— Now your bus - y day is end - ed, Soon your work shall be sus -

s. bles will be o - ver.

pend - ed, You shall be at rest in clo - ver.

pend - ed, You shall be at rest in clo - ver.

Allegro vivo

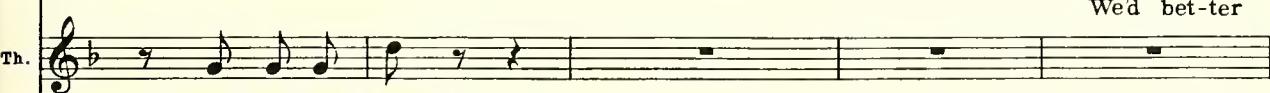
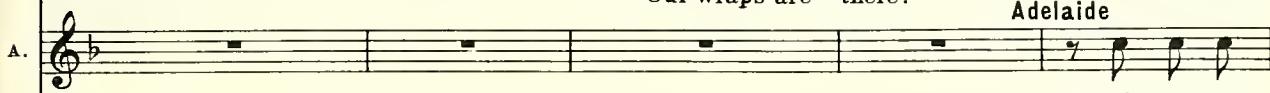
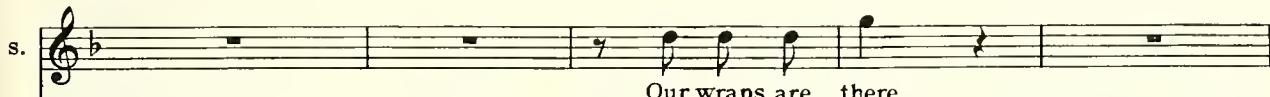
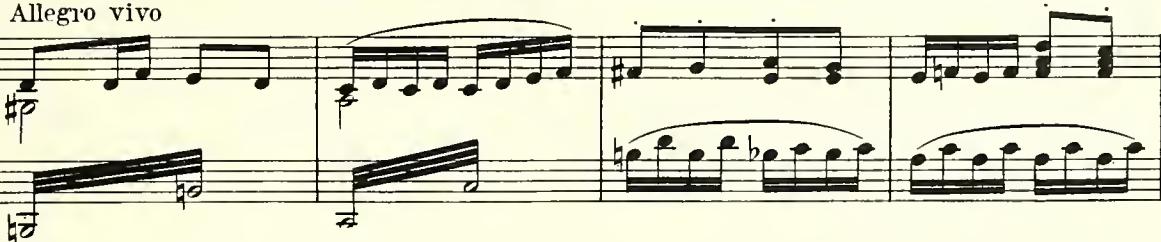
Sylvia

Thorne

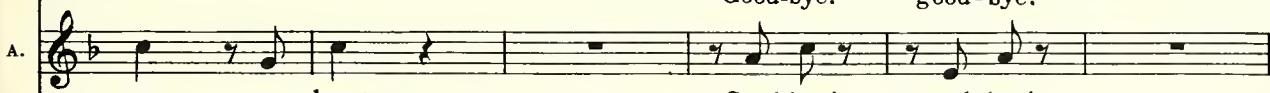
Your de - part - ure they are wait - ing.

Allegro vivo

It is the neighbors cel - e - brat - ing.



Where are your wraps?



S. See you lat-er! Bon voy - age!

A. See you lat-er! Bon voy - age!

Th. self! I'll see you lat-er! Bon voy - age! Good -

Girls SOPRANO, ALTO Good -

s. Good-bye! good-bye!

a. Good-bye! good-bye!

th. bye! good - bye! Take care of your - self, And have a pleas-ant

tenor bye! good - bye! Take care of your - self, And have a pleas-ant

bass Good - bye! good - bye! Take care of your - self, have a pleas - ant

Good - bye! good - bye! Take care of your - self, have a pleas - ant

Th.

jour-ney, and have a pleas - ant jour-ney! So bon voyage! A pleas - ant jour-ney!

jour-ney, and have a pleas - ant jour-ney! So bon voyage! A pleas - ant jour-ney!

jour-ney, have a pleas - ant jour-ney! So bon voyage! A pleas - ant jour-ney!

jour-ney, and have a pleas - ant jour-ney! So bon voyage! A pleas - ant jour-ney!

Th.

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au . re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Th. Mrs. Thorne

voir! Maids All What

voir! Please tell our mis-tress all is read - y. There she is!

voir! There she is!

voir! There she is!

Horns  
molto rit.

Mrs. Th.

joy and bliss Can e - qual this, When May - time bids you

legato

Mrs. Th.

play? Hap - py hours, Lov - ers' bow'rs, Beck - on

Mrs.  
Th.

us a - - way! So why be sad! The world is  
 So why be sad! The world is  
 So why be sad! The world is  
 So why be sad! The world is

Mrs.  
Th.

glad, And wants her chil - dren gay, We should not miss One  
 glad, And wants her chil - dren gay, We should not miss One  
 glad, And wants her chil - dren gay, We should not miss One  
 glad, And wants her chil - dren gay, We should not miss One

Mrs.  
Th.

sin - gle kiss, Oh! We should not  
 sin - gle kiss That Spring - time bids us pay, We should not  
 sin - gle kiss That Spring - time bids us pay, Spring - time bids us pay, We  
 sin - gle kiss That Spring - time bids us pay, Spring - time bids us pay, We

Mrs.  
Th.

miss One sin - gle kiss That Spring - time bids us pay!  
 miss One sin - gle kiss That Spring - time bids us pay!  
 should not miss One sin - gle kiss Spring - time bids us pay!  
 should not miss One sin - gle kiss Spring - time bids us pay!

Mrs.  
Th.

What do you mean?

Th.

Thorne

I have to dis-ap-point you.

A chance of a life-time:

Th.

Moderato

Thorne and Mrs. Thorne

mil - lion.

Th.

Mrs.

Th.

Dick

Moderato

lis - ten! A pa-tient worth a mil - lion, At Beauville,wires to

Th.

Mrs.

Th.

Moderato

staccato

Th.

Mrs.

Th.

pavil-lion,

D.

say: "I'm here at the pa - vil - lion, A-bout to pass a -

Th.  
Mrs.  
Th.

Allegro animato

pass a-way!

way- To an-y man who saves me, One hundred thousand francs I'll

D.

Allegro animato

D.

rit.

pay! To an-y man who saves me, One hundred thousand francs I'll pay!"

Chorus

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

molto rit.

Mrs. Thorne

rit.

Tempo di Valse

Mrs.  
Th.

Then I must go a - lone! \_\_\_\_\_

All a - lone! \_\_\_\_\_

All a -

rit.

Mrs.  
Th.

lone. All a - lone! Oh my own! Is it

Mrs.  
Th.

so? I must go, dear! Tell me no, dear! Ah, say no, dear!

Mrs.  
Th.

Ah! Dr. Thorne Ah!

Chorus

SOPRANO. ALTO

All a - lone! All a - lone! All a -

TENOR

All a - lone! All a - lone!

BASS

All a - lone! All a - lone!

Mrs.  
Th.

Ah! I must go, dear! Sad the hour, sad the

Th.

All a - lone you must go, dear! Sad the hour, sad the

lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

cresc.

Mrs.  
Th.

hour Till I meet you, my love, my own!

Th.

hour Till I meet you, my love, my own!

hour Till they meet with their love, a - lone.

hour Till they meet with their love, a - lone.

hour Till they meet with their love, a - lone.

Allegro

molto rit.

Sylvia

S. Good-bye! good-bye! Take care of your -

A. Good-bye! good-bye! Take care of your -

Th. Good-bye! good-bye! Take

Good-bye! good-bye! Take care of your

Good-bye! good-bye! Take

Good-bye! good-bye! Take

Marcia

S. self. I'll see you lat - er. Ah!

A. self. I'll see you lat - er.

Th. care of your-self. I'll see you lat - er. Bon voy -

self! I'll see you lat - er, see you lat - er! Bon voy -

care of your-self! I'll see you lat - er! Bon voy -

care of your-self! I'll see you lat - er! Bon voy -

S. — Good-bye! good-bye! Take care of your -

A. — Good-bye! good-bye! Take care of your -

Th. — age! Good-bye! good-bye! Take

age! Good-bye! good-bye! Take care of your -

age! Good-bye! good-bye! Take

age! Good-bye! good-bye! Take

S. self! Ah! Ah!

A. self! Ah! Ah!

Th. care of your-self! Have a pleas-ant jour-ney, and have a pleas-ant

self! And have a pleas-ant jour-ney, and have a pleas-ant

care of your-self! Have a pleas-ant jour-ney, and have a pleas-ant

care of your-self! Have a pleas-ant jour-ney, and have a pleas-ant

S. — Bon voy-age! A pleas - ant jour - ney! Au re -

A. — Bon voy-age! A pleas - ant jour - ney! Au re -

Th. — jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

S. voir! So bon voy-age! A pleas - ant jour - ney! Au re -

A. voir! So bon voy-age! A pleas - ant jour - ney! Au re -

Th. voir! So bon voy-age! A pleas - ant jour - ney! Au re -

voir! So bon voy-age! A pleas - ant jour - ney! Au re -

voir! So bon voy-age! A pleas - ant jour - ney! Au re -

voir! So bon voy-age! A pleas - ant jour - ney! Au re -

voir! So bon voy-age! A pleas - ant jour - ney! Au re -

voir! So bon voy-age! A pleas - ant jour - ney! Au re -

voir! So bon voy-age! A pleas - ant jour - ney! Au re -

## Tempo di Valse

Sylvia

S. 

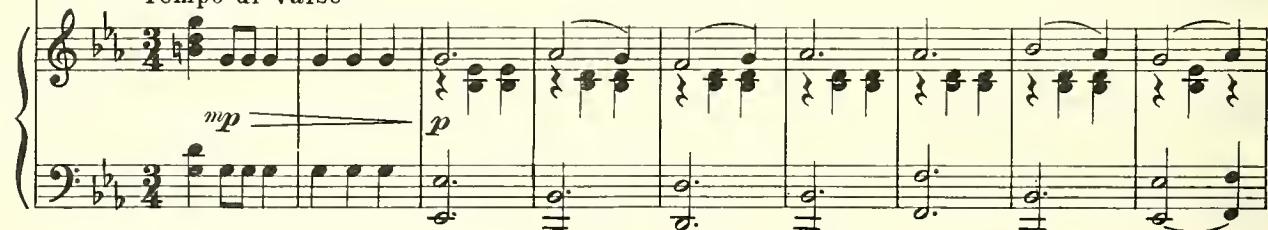
D. 

Th. 

**voir!** 

**voir!** 

**voir!** 

**Tempo di Valse** 

S. 

D. 



## Sylvia and all principals

S. Ah! *Dick* Ah!

D. Ah! Ah!

SOPRANO Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

ALTO Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

TENOR Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

BASS Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

S. Burn - ing with bliss, This must be Love's Own *broadly*

D. Burn - ing with bliss, This must be Love's Own *broadly*

mine, Burn - ing with bliss, This must be Love's Own *broadly*

mine, Burn - ing with bliss, This must be Love's Own *broadly*

mine, Burn - ing with bliss, This must be Love's Own *broadly*

mine, Burn - ing with bliss, This must be Love's Own *broadly*

mine, Burn - ing with bliss, This must be Love's Own *broadly*

S. Kiss! \_\_\_\_\_

D. Kiss! \_\_\_\_\_

Kiss! \_\_\_\_\_

Kiss! \_\_\_\_\_

Kiss! \_\_\_\_\_

Kiss! \_\_\_\_\_

ff

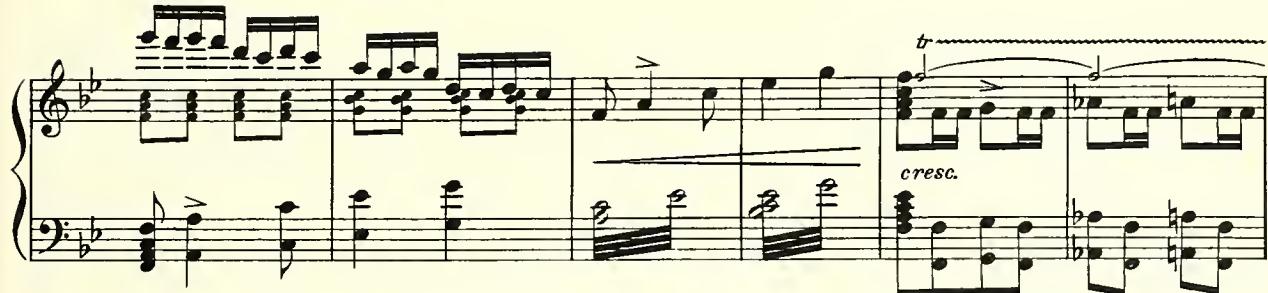
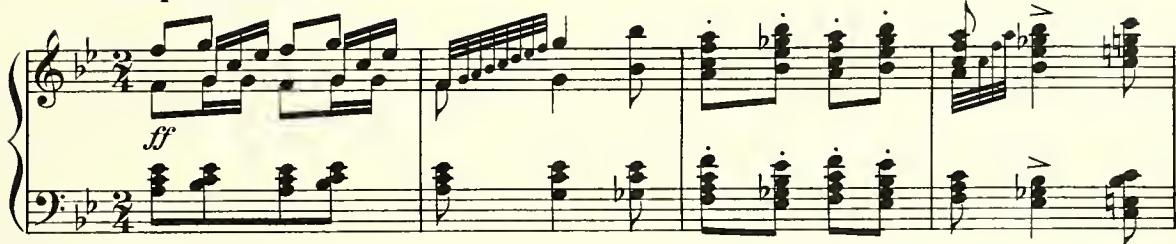
p

## ACT II

## No. 6. Opening Chorus

Guests and Waiters

Tempo di Marcia

Guests  
SOPRANO

I want to give my or - der!

ALTO

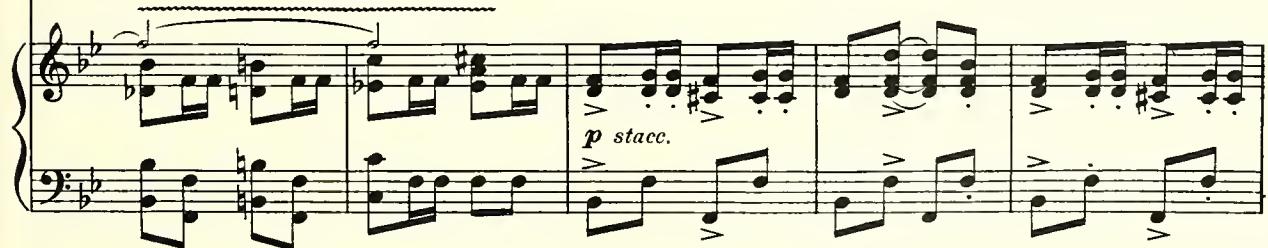
I want to give my or - der!

TENOR

I want to give my

BASS

I want to give my

*p stacc.*

Hur - ry! Hur - ry, wait - er! Al - lez vite, gar - con! I

Hur - ry! Hur - ry, wait - er! Al - lez vite, gar - con! I

or - der! Hur - ry, wait - er! Al - lez vite, gar - con!

or - der! Hur - ry, wait - er! Al - lez vite, gar - con!

want to give my or - der! I've been wait - ing

want to give my or - der! I've been wait - ing

I want to give my or - der! I've been wait - ing

I want to give my or - der! I've been wait - ing

half a year! Gar - con! come here! come here!

half a year! Gar - con! come here! come here!

half a year! Gar - con! come here! Did you ev - er see such

half a year! Gar - con! come here! Did you ev - er see such

There are wait-ers here ga - lore, But  
 There are wait-ers here ga - lore, But  
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But  
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But  
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But  
 Bells

no one knows what for. Come here!  
 no one knows what for. Come here!  
 no one knows what for. Did you ev - er see such ser-vi-ce? Did you ev - er see such  
 no one knows what for. Did you ev - er see such ser-vi-ce? Did you ev - er see such

Bells

I've been wait-ing half a year! I've been wait-ing half a year!  
 I've been wait-ing half a year! I've been wait-ing half a year!  
 ser-vi-ce? I've been wait-ing half a year! I've been wait-ing half a year!  
 ser-vi-ce? I've been wait-ing half a year! I've been wait-ing half a year!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

## Waiters

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where  
 Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where  
 Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where  
 Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where  
 rit. a tempo  
 o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee  
 rit. a tempo  
 o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee  
 rit. a tempo  
 o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee  
 rit. a tempo  
 o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee  
 rit. a tempo  
 reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;  
 reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;  
 reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;  
 reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;  
 Horns

Ev'-ry ser - vant, maid or man, Can re-cog - nize

Ev'-ry ser - vant, maid or man, Can re-cog - nize

Ev'-ry ser - vant, maid or man, Can re-cog - nize

Ev'-ry ser - vant, maid or man, Can re-cog - nize

Ev'-ry ser - vant, maid or man, Can re-cog - nize

Ev'-ry ser - vant, maid or man, Can re-cog - nize

This wondrous prize! She has an eas - y - go - ing way

This wondrous prize! She has an eas - y - go - ing way

This wondrous prize! She has an eas - y - go - ing way

This wondrous prize! She has an eas - y - go - ing way

This wondrous prize! She has an eas - y - go - ing way

That's quite au fait; And when she pay, She give zee tip to ev'-ry

That's quite au fait; And when she pay, She give zee tip to ev'-ry

That's quite au fait; And when she pay, She give zee tip to ev'-ry

That's quite au fait; And when she pay, She give zee tip to ev'-ry

That's quite au fait; And when she pay, She give zee tip to ev'-ry

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

All V

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

time to make our na - tion - al sa - laam; We must scrape and

time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en  
 bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en  
 bow, And po - lite - ly vow Our com - pli - ments, and  
 bow, And po - lite - ly vow Our com - pli - ments, and

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees  
 balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees  
 ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!  
 ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

time to rub our mer - ce - na - ry palm, And light and gai - ly  
 time to rub our mer - ce - na - ry palm, And light and gai - ly  
 Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly  
 Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!  
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!  
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!  
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

## Guests

I want to give my or - der! Hur - ry! Hur - ry,  
 I want to give my or - der! Hur - ry! Hur - ry,  
 I want to give my or - der! Hur - ry,  
 I want to give my or - der! Hur - ry,

wait - er! Al - lez vite, gar -çon! I want to give my or - der!  
 wait - er! Al - lez vite, gar -çon! I want to give my or - der!  
 wait - er! Al - lez vite, gar -çon! I  
 wait - er! Al - lez vite, gar -çon! I

I've been wait - ing half a year!  
 I've been wait - ing half a year!  
 want to give my or - der!  
 I've been wait - ing half a year!  
 want to give my or - der!  
 I've been wait - ing half a year!

Gar - gon! come here! come here!  
 Gar - gon! come here! come here!  
 Gar - gon! come here! Did you ev - er see such ser - vice? Did you  
 Gar - gon! come here! Did you ev - er see such ser - vice? Did you

There are wait - ers here ga - lore, But no one knows what  
 There are wait - ers here ga - lore, But no one knows what  
 ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what  
 ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what

Bells

Bells

fff

p

for. Come here!

for. Come here!

for. Did you ev - er see such ser - vice? Did you ev - er see such ser - service?

for. Did you ev - er see such ser - service? Did you ev - er see such ser - service?

Bells

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! come here!

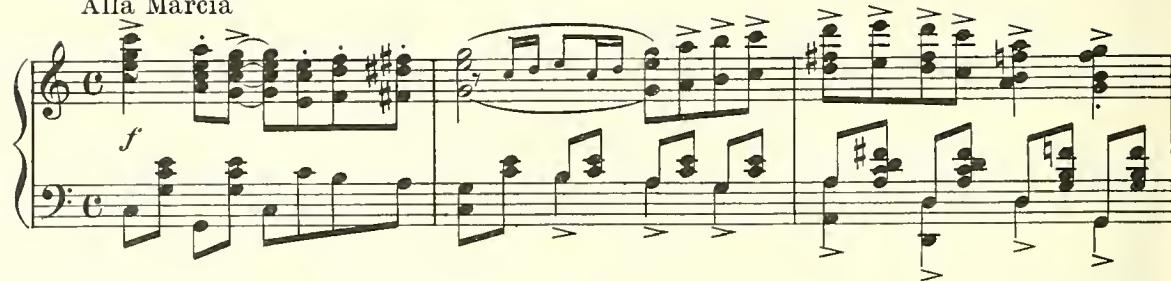
give my or - der! Gar - gon! come here!

## No. 7. Song

## I'm Through with Roaming Romeos

Adelaide

Alla Marcia



Adelaide

A.

1. I've played life's gam - bol  
 2. I've learned e - nough of  
 3. I've learned e - nough of

A.

o'er and o'er, With lots of hits and miss - es, \_\_\_\_\_  
 life to trade A dead one for a live one, \_\_\_\_\_  
 life to know All is not gold that glit - ters; \_\_\_\_\_

A.

But nev - er struck a snap be - fore, Home nev - er was like  
 It's hard to see a dead one fade, But hard - er to re -  
 And like-weise I have found this so: All is not gay that

A.

this is! \_\_\_\_\_ To hopes of joy and heavn - ly bliss  
 vive one! \_\_\_\_\_ Be-ware the man who buys \_\_\_\_\_ you clothes  
 tit - ters! \_\_\_\_\_ And al - so this is true, \_\_\_\_\_ my boys,

A.

I'm mak-ing no pre - tens-es; My dream of heav-en's mere - ly  
 With hope and good in - ten - tions, 'Tis he who paves the way that  
 (You think this o - ver af - ter:) The man's not al - ways due for

A.

this: An an - gel for ex - pens - es! 1-3. I'm  
 goes To the place which no one men - tions.  
 joys Who mar - ries girl-ish laugh - ter.

A.

through with roam - ing Ro - me - os, I'm through with bob - bing, bow-ing

A.

beaux, So de-bon - aire and gay, So charming for a day; They pay re -

spects - but that is all they pay! I'm through with sen - ti - ment - al

A.

fires, I'm through with tem - p'rament - al squires; But if you

find a fel-low, Whose green-backs run to yel-low, Who'll give a wife A meal-tick-et for

find a fel-low, Whose green-backs run to yel-low, Who'll give a wife A meal-tick-et for

A.

1. Be he weak and halt, With ev - ry kind of fault, But strong e-nough to life.  
 2. Be his back a crook, His face an all-gone look, But a swell-ing on his  
 3. Be he blind and lame, His members most-ly game, But thumbs e-nough to.

A.

wend his way un-to the safe-ty vault,  
 chest that hides a fat de - pos - it book, 1-3. Why, sim - ply nab him!  
 hold a pen and sign his bank-ing name,

A.

Grab him! And when you've chained him, kind -ly let me know \_\_\_\_\_ The number

A.

of his lit-tle bun - ga - low!

1. \_\_\_\_\_ low!

2. \_\_\_\_\_ low!

## No. 8. Duet

Not Now, But Later

Sylvia and Rabelais

Quasi Gavotta

Rabelais

1. If you on - ly were Pa - ri - sienne, my  
 2. Now you would - n't think a man a hard-en'd  
*l.h.*  
*stacc.*

*Rec.* \* *Rab.*

Sylvia

Rab.

1a - dy! If it were true, \_\_\_\_\_ What would you do? \_\_\_\_\_ There would  
 sin - ner— That all de - pends \_\_\_\_\_ What he in - tends! \_\_\_\_\_ If he's

Sylvia

R. S. R.

be so man - y lit - tle things to aid me. Oh, is that  
 bold e - nough to ask you out to din - ner! Well, not to -

*3*

S. R. so? Pray let me know! Some pret - ty lit - tle flowers, or a  
day, I'm going a - way. And would you mind to tell me where you're

R. Rab.

R. S. R. Sylvia Rab.  
po-em- Pretty flow-ers I a - dore. But  
go-ing? We go to Par - is! That is true! Then

R. gen - tle-men, A - mé - ri - cains, don't grow 'em, Their faith is in the jew - el - ry  
know, my heart is sim - ply o - ver - flow - ing With hope I may ac - com - pan - y

R. S. R. (Shows pearls) Sylvia Rab.  
store. Ah! have you an - y more? And if more there be,  
you! I take my moth - er, too! That is prop - er, quite.

R. Sylvia

Have you not a lit - tle love that you could prom-ise me?  
 But to tell - the doc - tor would be hard - ly right! 1. 2. I

s. can-not an-swer now, but lat - er, lat - er, may-be lat - er Your  
 stacc. Bells

s. plead-ing is not all in vain! But won't you call a - gain? I

s. would not say that I re - fuse you: 'Twould lose you; My

s. plan — is bet-ter, not now, may- be lat er: That's courtship à l'a-mé - ri -

cresc.

## Refrain

s. caine! I can-not an - swer now, but lat - er,

R. Rabelais  
She can-not an - swer now, but lat - er,

s. lat - er, may-be lat - er. Your plead-ing is not all in

R. lat - er, may-be lat - er. My plead-ing is not all in

S. *vain!* But won't you call a - gain? I would not say that I re -

R. *vain!* So I will call a - gain. She would not say that she'd re -

S. *fuse you:* 'Twould lose you; My plan is bet-ter, not now, may - be

R. *fuse me:* 'Twould lose me; Her plan is bet-ter, not now, may - be

S. *rit.* lat - er: That's court-shi à l'a-mé - ri - caine!

R. *rit.* lat - er: That's court-ship à l'a-mé - ri - caine!

Tempo di Valse

*p*

Your dear voice call-ing me call - ing, en-thrall-ing me Your dear

*p*

eyes be-hold-ing me your dear arms en-fold-ing me Your lips ca-

*cresc.*

ress-ing mine press - ing pos-sess-ing mine Burn - ing with bliss

*rall.*

this must be Love's Own Kiss.

*ff broadly*

*rall.*

*allarg.*

8

## No. 9. Duet

Chi-Chi

Chi-Chi and Dick

Allegretto (quasi Schottische)

Dick

So my lit - tle romance has been

rit.

a tempo

Chi-chi

Dick

end-ed: One more vol - ume's done! 'Tis - n't just the fin - ish I in -

Chi-chi

Dick

tended, Or 'twere ne'er be - - gun.

Put it on the shelf, dear! I'll

Chi-chi

put it on the shelf, dear! There are oth-er sto-ries one might want. I'm

Dick

some-thing of an au-thor-ess my - self, dear. With a grace and style pi -

Chi-chi

Dick

Chi-chi

quant! So if you're real-ly through- I think I'm real-ly through! With

legato

Refrain

Both

read-ing fool-ish books that make you blue: Re - mem - ber

rit.

rit.

## Refrain

Allegro animato

Chi - chi, Re - mem - ber charm - ing Chi - chi, With fas - ci - nat - ing ways and

wiles That teach you to for - get, With danc - es And sweet se - duc - tive

glanc - es! She's quite the dear - est witch, — a gay co - - quette!

— For she is Chi - chi, She's charming lit - tle Chi - chi, With cap - ti - vat - ing

gaze and smiles That rob you of re-gret! A-way  
*cresc.* *sfz*

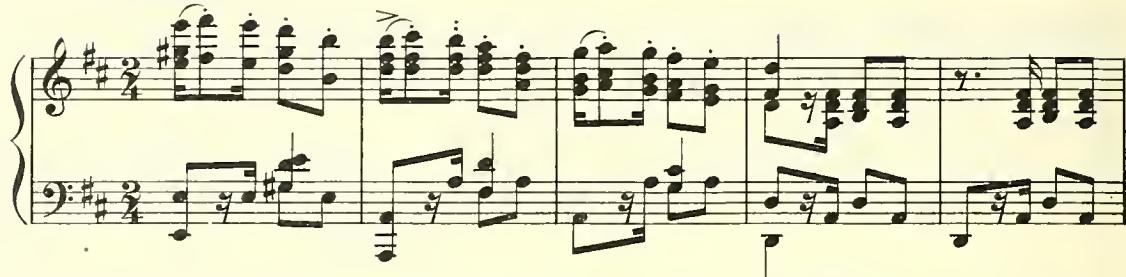
with fool-ish sighs! A way with thoughts that ag-o-nize!

Just call on Chi-chi, Chi-chi, Chi-chi, And read your sol-ace

1. in her eyes! 2. Re-mem-ber eyes!

No. 10. Duet and Chorus  
 That Alters the Matter  
 HIGH JINKS TANGO  
 Fritz, Mrs. Thorne and Chorus

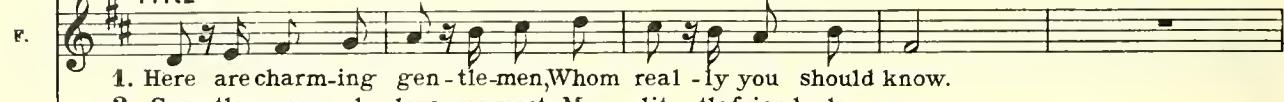
Moderato



Mrs. Thorne



Fritz

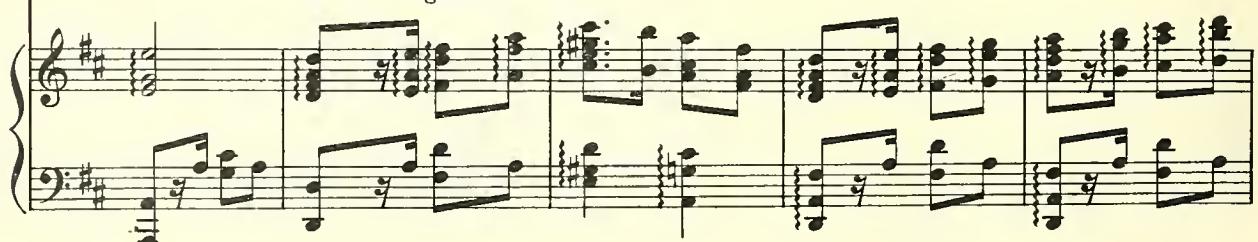


1. Here are charm-ing gen-tle-men, Whom real-ly you should know.  
 2. Gen-tle-men, al-low me, meet My lit-tle friend de-mure.



Men

Hur-ry! Stop her!  
 I'm de-light-ed!



F. have so much to tell.  
friends so chic and swell.

Ladies Yes, we must be go - ing!  
Real - ly, they are charm - ing! Men

Go - ing!  
Charm - ing!

F. None can say,'Tis not au fait, I know her hus-band well! \_\_\_\_\_

Ladies None can say,'Tis not au fait, I know your hus-band well! \_\_\_\_\_

Go - ing!  
Charm - ing!

F. Refrain

Ladies Men

That al-ters the mat - ter, al-ters the mat - ter! Don't you see?

A musical score page for a three-part vocal piece. The top staff is for 'Ladies' in soprano, the middle for 'Men' in bass, and the bottom for 'All' in tenor/bass. The piano accompaniment is in the bass and treble staves below. The vocal parts sing a line of lyrics, and the piano part provides harmonic support with chords and bass lines. The score is in common time, with a key signature of one sharp (F#). The vocal parts sing 'Cer-tain-ly! Your hus-band's like a broth-er to me. That alters the mat-ter,' while the piano accompaniment provides harmonic support with chords and bass lines.

A musical score page from 'The Merry Widow' by Johann Strauss. The top staff shows the vocal line for 'Ladies' and 'All' in soprano and alto voices. The lyrics are: 'alters the mat - ter! We a - gree! And I contend, You should - n't offend Your'. The bottom staff shows the piano/bass line with various chords and bass notes. The key signature is A major (two sharps), and the time signature is common time.

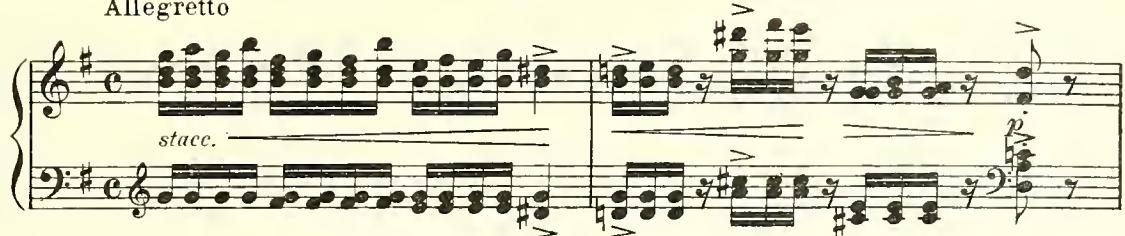
A musical score for a solo voice and piano. The vocal line is in common time, G major, with a melodic line consisting of eighth and sixteenth notes. The lyrics are: "hus - band's trust - ed friend. If an - y should mind Your be-ing kind, Doubts dis - pel By". The piano accompaniment is in common time, G major, featuring a bass line and a treble line with chords and sixteenth-note patterns.

A musical score for 'The Yellow Rose of Texas' in G major. The vocal line (soprano) starts with a melodic line and lyrics: 'say-ing, I know your hus-band, oh! ver - y well! That well!' followed by 'You know my'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). The vocal part ends with a melodic line and lyrics: 'say-ing, I know your hus-band, oh! ver - y well! That well!' followed by 'You know my'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo).

## She Says it with Her Eyes

Adelaide and Jeffries

Allegretto



Tempo di Gavotte

Adelaide

Jeffries

Adelaide

A. J.

Looks like ready mon-ey. By Jove, a Beaut. He's

*pp* *legato* *rit.* *stacc.*

Jeffries

Adelaide

A. J.

got physique and style to boot. — Cer-tain-ly the hon-ey. He

Jeffries

Adelaide

A. J.

looks this way. She's got a man-ner ver - y gay! I

A. J. (coughs) Jeffries Adelaide

think I'll try a lit - tie cough. By Jove, is that for me? Or

A. J. (laughs) Jeffries Adelaide

bet - ter still, live and laugh. She acts in - vit - ing - ly. I

A. J. Jeffries Adelaide

think it's time he got a look! She's sure some wid - ow wise! I

A. J. Jeffries Refrain

think I've got him on the hook! Ah! In - vi - ta - tion eyes. "Come  
"Come rit.

## Allegro animato

A. J. hith - er!— come hith - er!"— She says it with her eyes, She  
 hith - er!— come hith - er!"— She said it with her eyes, She

stacc.

A. J. does not vo - cal - ize, But you can re - cog - nize, Just as plain: "Come  
 did not vo - cal - ize, But you could re - cog - nize, Just as plain: "Come

rit.

A. J. a tempo  
 hith - er!— come hith - er!"— She seems to spe - cial - ize In  
 hith - er!— come hith - er!"— What live one could de - spise Those

a tempo

A. J. rit. a tempo  
 send - ing tire - less Jolts by wire - less, All with her eyes! "Come  
 I am gone on You, old Don Juan, Come-hith - er eyes? "Come

rit. a tempo

A. J.

hith - er! come hith - er!" She says it with her eyes, She  
 hith - er! come hith - er!" She said it with her eyes, She

*stacc.*

A. J.

does not vo - cal - ize, But you can re - cog - nize Just as plain: "Come  
 did not vo - cal - ize, But you could re - cog - nize Just as plain: "Come

*rit.*

*a tempo*

A. J.

hith - er! come hith - er!" Heav'n help the man who spies Those  
 hith - er! come hith - er!" Sure an - y man might prize Those

*a tempo*

*rit.*

A. J.

en - ter - pris - ing, tan - ta - liz - ing, "Come-hith - er eyes!" 1.  
 a - gi - tat - ing, I'll - be-wait - ing, "Come-hith - er eyes!" 2.  
*rit.*

## No. 12. Finale

We're Very, Very Sorry to Detain You

Soloists and Chorus

Tempo di Marcia

SOPRANO

ALTO

TENOR

BASS

Tempo di Marcia

ver-y, ver-y sor-ry to de-tain you, But since you have to go, \_\_\_\_\_ and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go, \_\_\_\_\_ and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go, \_\_\_\_\_

ver-y, ver-y sor-ry to de-tain you, But since you have to go, \_\_\_\_\_

off for your trip, . . . We are out for a ver-y lit-tle tip, tip-py tip! We're

off for your trip, We are out for a ver-y lit-tle tip, tip-py tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

ver - y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver - y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver - y, ver - y sor - ry to de - tain you, But since you have to go, —

ver - y, ver - y sor - ry to de - tain you, But since you have to go, —

off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are

off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

Moderato

Jeffries

J.  The score consists of five staves. The first staff is for a bassoon (B-flat), the second for a soprano (C), the third for a alto (C), the fourth for a tenor (C), and the fifth for a bassoon (B-flat). The key signature is one sharp (F#). The tempo is 'Moderato'. The lyrics are: 'The voice of na - ture! The voice of na - ture! I glad - ly' (repeated three times). The vocal parts enter in pairs, with the bassoon parts providing harmonic support.

Moderato

He hears it now!

J.  The score consists of five staves. The first staff is for a bassoon (B-flat), the second for a soprano (C), the third for a alto (C), the fourth for a tenor (C), and the fifth for a bassoon (B-flat). The key signature is one sharp (F#). The tempo is 'Moderato'. The lyrics are: 'has-ten and o-bey its call; Long I've fought for her, Long I've' (repeated three times), 'Has-ten and o-bey its call! He fought for her,' (repeated three times), and 'Has-ten and o-bey its call, o-bey its call! He fought for her,' (repeated three times). The vocal parts enter in pairs, with the bassoon parts providing harmonic support. The vocal entries are marked with a circled '3' above the staff.

J. sought for her, And now I've got her, and now I've  
 He sought for her. He's got her now!  
 He sought for her. He's got her now!  
 He sought for her. He's got her now!  
 He sought for her. He's got her now!

got her! I have found at last my daugh - ter!  
 He's got her now! He has found at last his daugh - ter!  
 He's got her now! He has found at last his daugh - ter!  
 He's got her now! He has found at last his daugh - ter!  
 He's got her now! He has found at last his daugh - ter!

## Rabelais Animato

R. No, his sweet - heart! That is what she is; If not, I'll

T. Thorne  
I hope!

R. die! Ret-ri - bu-tion should be his, He was plan - ning to e -

R. Thorne  
lope! To e-lope? Con -

T. He was plan - ning to e - lope!

B. He was plan - ning to e - lope!

T. He was plan - ning to e - lope!

B. He was plan - ning to e - lope!

T. He was plan - ning to e - lope!

T. found your eyes! For this I'll have your life! I want you all to

T. re-alize This la - dy is my love, my love, my -

S. (Sylvia enters) Sylvia  
What's the  
D. Dick  
Sh! Don't give your-self a-way!

His wife! she comes! ah, lack - a-day!  
His wife! she comes! ah, lack - a-day!  
His wife! she comes! ah, lack - a-day!  
His wife! she comes! ah, lack - a-day!

pp

s. trouble, pray?

j. Jeffries At last I look in - to your

Fritz Wa-ter! wa-ter!

j. eyes, my daughter! cantabile

His daughter!—

His daughter!—

His daughter!—

His daughter!—

l. h. rit. marcato

Re.

This musical score page contains three vocal parts and a piano accompaniment. The vocal parts are labeled 's.', 'j.', and 'F.' (representing Jeffries and Fritz). The piano part is labeled 's.'. The score includes lyrics such as 'trouble, pray?', 'At last I look in - to your', 'Wa-ter! wa-ter!', 'eyes, my daughter!', 'His daughter!—', and 'His daughter!—'. Performance instructions like 'cantabile', 'rit.', and 'marcato' are also present. The piano part features various dynamics and harmonic changes, including a section in 8th-note chords.

Sylvia

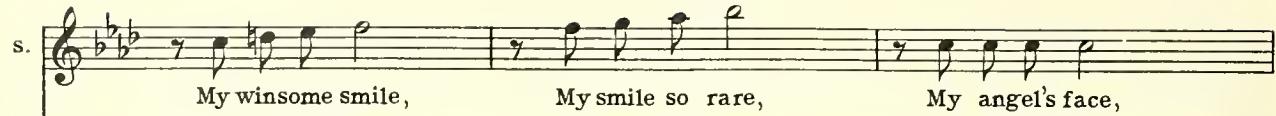
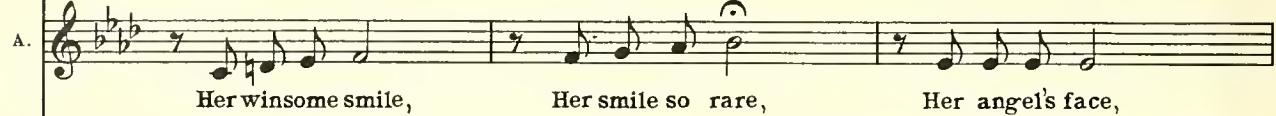
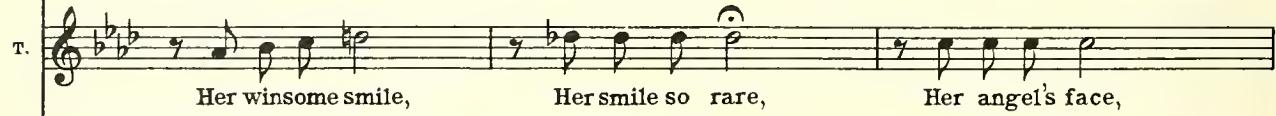
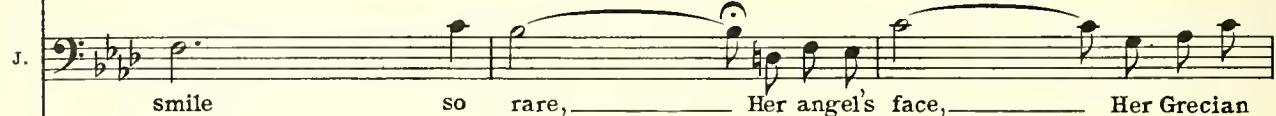
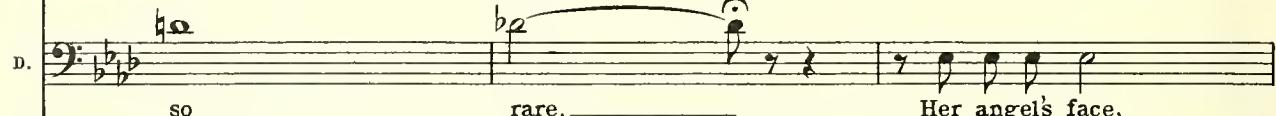
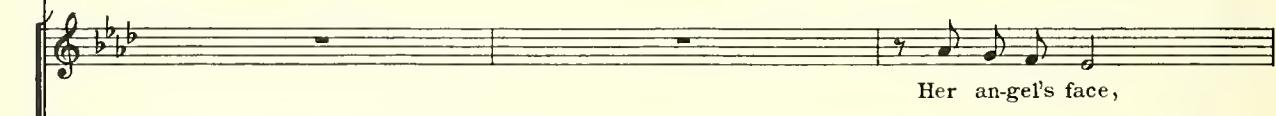
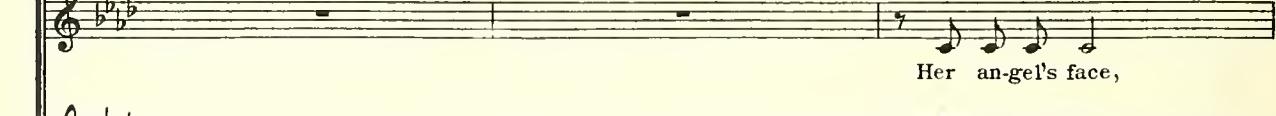
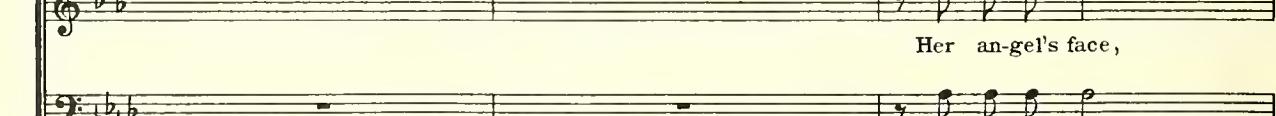
S. His lit-tle girl! He might have known I had this curl,  
 Adele His lit-tle girl! He might have known She had this curl,  
 Thorne His lit-tle girl! He might have known She had this curl,  
 J. girl! I might have known You had this curl, Your mother's  
 Dick His lit-tle girl! He might have known She had this curl,  
 Rabelais His lit-tle girl! He might have known She had this curl,

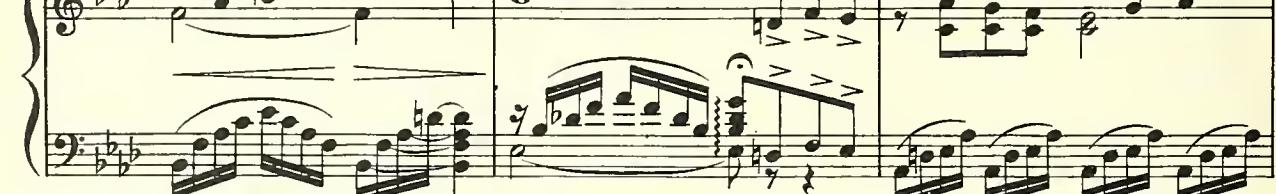
S. His lit-tle girl! He might have known She had this curl,

Accompaniment (piano):

S. My mother's ver - y own; So ver - y fair,  
 A. Her mother's own; Her peach-bloom cheek so ver - y fair,  
 T. Her mother's own; Her peach-bloom cheek so ver - y fair,  
 J. own; Her peach - bloom cheek so fair, Her winsome  
 D. Her mother's own, Her peach-bloom cheek so fair,  
 R. Her mother's own, Her peach-bloom cheek so fair,

Accompaniment (piano):

s. 
  
 A. 
  
 T. 
  
 J. 
  
 D. 
  
 R. 
  

  

  

  



S. pose, . . . . . My poce di -

A. Her fine re - pose, Her eyes di -

T. Her fine re - pose, all di - - -

J. pose, Those laugh - - ing eyes di -

D. Her fine re - pose, Her eyes di -

R. Her fine re - pose, all di - - -

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her latgh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, . . . . .

## Allegro Sylvia

S. *Sylvia*  
does it mean? Ex - plain to me! *Adele*

A. What e'er he says, you just a - gree!

Jeffries

J. And to think that e - ven now, When all my joy should be serene, This miscreant, false to

Sylvia

S. You mean?

J. ev - 'ry vow, Should bring dis - grace! Your

Marcia

Thorne

T. I give up hope!

J. hus - band with that wo - man there, With vil - lain - y be -

Marcia

J. yond compare, Plan - ning base - ly to de - ceive you, They would e -

Dick

D. I've got the dope! Don't give up hope! I've got the dope!



S. — husband with that wo-man, With vil-lain-y beyond com-

A. wo-man there, With vil-lain-y be - yond compare, with

T. She's not my wife, she's not, I swear!

F1.

J. wo-man there, With vil-lain-y be - yond compare, with

D. wo-man there, With vil-lain-y be - yond com-pare, with

R. wo-man there, With vil-lain-y be - yond com-pare, with

wo-man there, With vil-lain-y be - yond com-pare, with

wo-man there, With vil-lain-y be - yond com-pare, with

wo-man there. With vil-lain-y be - yond com-pare, with

wo-man there, With vil-lain-y be - yond com-pare, with

wo-man there, With vil-lain-y be - yond com-pare, with

wo-man there, With vil-lain-y be - yond com-pare, with

S. pare, be - - yond compare! I'm his wife, and I'm his

A. vil - lain - y be-yond com - pare, For-sook his le - gal wife, Who is his

T. She's not, I swear! she's not my wife, your

F.  
Fl.

J. vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is my

D. vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

R. vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

For the vocal parts, the lyrics are as follows:

Soprano: pare, be - - yond compare!

Alto: vil - lain - y be-yond com - pare, For-sook his le - gal wife, Who is his

Tenor: She's not, I swear! she's not my wife, your

Flute: (no lyrics)

Violin: (no lyrics)

Double Bass: (no lyrics)

Bassoon: (no lyrics)

String Bass: (no lyrics)

S. long-lost daugh-ter! What shall I do?

A. long - lost daugh-ter! Pre-tend to

T. long-lost daugh-ter!

F. F1.

J. long-lost daugh-ter! My world's a - wry! \_\_\_\_\_

D. long-lost daugh-ter!

R. long - lost daugh-ter!

long - lost daugh - ter!

Moderato

legato

A. *cry.*

T. *If she comes to, I think I'll die.*

J. *My world's a - wry!*

D. *Dick*

*But why not*

F1. *Florence*

*She's com-ing to!*

F. *Fritz*

*I hear her sigh.*

D. *try?*

*Try to for-give him, try to for-*

*cresc.*

D. *give him! See, he is plead-ing, What shall your an-swer be?*

## Sylvia

S. Your dear voice call - ing me, Call - ing, en - thrall - ing me,

S. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

Sylvia Ah Ah

Thorne Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

Jeffries Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

J. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

Dick Ah Ah

Rabelais Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

SOPRANO Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

ALTO Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

TENOR Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

BASS Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,



Dick

Some-thing seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

*a tempo*

Here in your ear, Near - er and near, Like some strange

*cresc.*

min - gling Of jin - gle-in - gle-in - gle-in - gle-in - gles And tan - gle-an-gle-an-gle-an-gle-

an - gles; Why, you want to cry, You want to die, But all you

*poco animato* *cresc.*

do is laugh, Hi! Hi! You've got the High Jinks! That's why! 

*ff*

*ff*

D.

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

*a tempo*

*fz 3 stacc. 3 3 3*

D.

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

D. min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

D. tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to  
 tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to  
 tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to  
 tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,  
 tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

*sff stacc.* *animato* *cresc.*

D. 

D. 

Musical score for piano, page 104, featuring five staves of music. The score consists of two systems of music, each with a treble and bass staff. The music is in common time, with a key signature of one flat. The first system begins with a dynamic of ***ff*** (fortissimo). The second system begins with a dynamic of ***f*** (forte). The music includes various note heads, stems, and bar lines, with some notes having vertical strokes above them. The score is divided into measures by vertical bar lines. The first system ends with a measure ending in a sharp key signature. The second system ends with a measure ending in a sharp key signature. The score is written on five staves, with the first and second staves being treble and the third and fourth staves being bass.

## ACT III

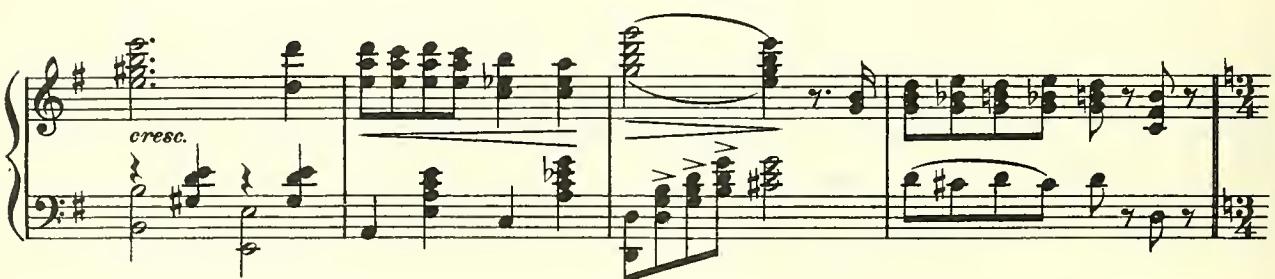
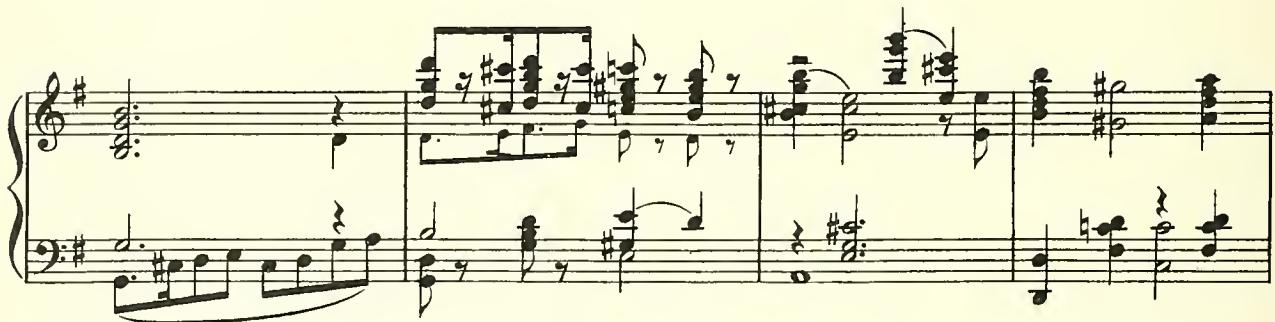
## No. 13. Introduction

Allegro

(TANGO)

The musical score for Act III, No. 13, is a piano piece in two systems. The first system, starting with a treble clef, a key signature of two sharps, and a 2/4 time signature, consists of five staves. The second system, starting with a bass clef, a key signature of one sharp, and a 2/4 time signature, also consists of five staves. The music is labeled 'Allegro' and '(TANGO)'.

## Gavotte



A musical score for piano, featuring two staves. The top staff is in treble clef and shows a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and provides harmonic information, with vertical lines and dots indicating the bass notes and their corresponding chords. The score includes a key signature of one sharp, a time signature of common time, and a dynamic marking of 'V' (forte). The music consists of six measures.

## No. 14. Ballet-Music

Moderato

*tr*

*p* *f*

*tr*

*f* *staccato* *tr*

*tr*

*vivace*

*cresc.*

*cresc.*

Four staves of musical notation for piano, page 109. The notation is in common time, with a key signature of one sharp (F#). The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of six measures. The first measure features sixteenth-note patterns in the treble and eighth-note patterns in the bass. The second measure continues with sixteenth-note patterns in the treble and eighth-note patterns in the bass. The third measure begins with a dynamic of  $\text{f}$  (fortissimo) and features sixteenth-note patterns in the treble and eighth-note patterns in the bass. The fourth measure begins with a dynamic of  $\text{f}$  and features sixteenth-note patterns in the treble and eighth-note patterns in the bass. The fifth measure begins with a dynamic of  $\text{f}$  and features sixteenth-note patterns in the treble and eighth-note patterns in the bass. The sixth measure begins with a dynamic of  $\text{f}$  and features sixteenth-note patterns in the treble and eighth-note patterns in the bass.

Musical score for piano, page 110, featuring four staves of music. The score includes the following dynamics and performance instructions:

- Staff 1 (Treble and Bass):** The first two measures show eighth-note patterns with slurs and dynamic markings. The third measure is marked *3* (trio) and *tr* (trill). The fourth measure is marked *3* and *tr*. The fifth measure is marked *3* and *tr*.
- Staff 2 (Treble and Bass):** The first measure is marked *3*. The second measure is marked *3* and *tr*. The third measure is marked *3* and *tr*. The fourth measure is marked *3*. The fifth measure is marked *cresc.* and *v.*
- Staff 3 (Treble and Bass):** The first two measures are marked *f.* The third measure is marked *f.* The fourth measure is marked *f.* The fifth measure is marked *f.*
- Staff 4 (Treble and Bass):** The first two measures are marked *f.* The third measure is marked *f.* The fourth measure is marked *f.* The fifth measure is marked *f.*

## The Bubble

Chi-Chi

Poco lento

Bells

Bells

Chi-Chi

Spun from the mists of a dream, — With rare tints from rainbow lands, — A

*pp*

*marcato*

bub-ble of sil-ver you seem, — Borne a-loft by fair-y hands.

Symbol of love and its bliss, — Like the gold of smil-ing dawn

*cresc.*

Fair for a mo-ment, then kissed — By the sun — and gone! —

*cresc.*

*a tempo*

Float on! float on! Fair bubble of rainbow hue, Float

*a tempo*

on! float on! Love's symbol, alas, too true! Float

*cresc.*

on! float on! And vanish in Heav'n's own blue, With

*8.....*

*cresc.*

*8.....*

*rit.*

*rit.*

lov - ers' tears And hopes and fears, Bubbles all, like you!

*rit.*

*rit.*

## Refrain

Chorus

Soprano: Float on! float on! Fair bubble of rainbow hue, Float

Alto: *p* Float on! float on! Fair bubble of rainbow hue, Float

Tenor: *p* Float on! float on! Fair bubble of rainbow hue, Float

Bass: Float on! float on! bubble of rainbow hue, Float

Float on! float on! bubble of rainbow hue, Float

Float on! float on! bubble of rainbow hue, Float

on! float on! Love's symbol, a - las, too true! Float

on! float on! Love's symbol, a - las, too true! Float

on! float on! Love's symbol, a - las, too true! Float

Float on! float on! Love's symbol, a - las, too true! 8.....

Float on! float on! Love's symbol, a - las, too true!



## When Sammy Sang the Marseillaise

Florence

Marcia

*ff stacc.*

Sam - my went to Par - is — To have a ju - bi - lee, For  
night, while out a - stroll-ing — To see what he could see, A

*p stacc.*

he'd been told That young and old Were hap - py in Pa - ree; Al -  
"frou-frou - ette" By chance he met, Who said, "Voi - là, Bé - bie!" But

tho' he was a Yan-kee, He loved Pa-ri - sian ways, It  
not a word said Sam-my, His head was in a daze, But you

was no use, He just broke loose When he heard the Mar-seil - laise! 1-2. When  
bet he knew Just what to do: He sang the Mar-seil - laise!

## REFRAIN

Sam - my sang the Marseil - laise, when Sam - my sang the Marseil - laise!

laise! His French was rather shocking, But they knew his heart was right; The

Bou-levards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil - laise!

laise. All Par-is seemed to catch the craze: Mar -  
 chons, mar - chons, You Yan - - kee gar -  
 stace. *marcato*

cons! Oh, they nev-er will for-get How they danced the pi - rou - ette When

1. Sam-my sang the Marseil - laise! When Sam-my sang the Marseil - laise! 2. One  
 Fine D.S.

This musical score consists of three staves of music. The top staff is for a voice, the middle staff is for a piano, and the bottom staff is for a bassoon. The music is in common time with a key signature of one sharp. The lyrics are integrated into the vocal line. The piano part features various chords and bass notes. The bassoon part provides harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings like 'marcato' and performance instructions like 'Fine' and 'D.S.'.

Florenze

When Sam - - my sang the Mar-seil - laise, when

SOPRANO. ALTO

When Sam - - my sang the Mar-seil - laise, when

TENOR

When Sam - my sang the Mar-sei - laise,

BASS

When Sam - my sang the Mar-sei - laise,

Sam - - my sang the Mar-seil - laise! His

Sam - - my sang the Mar-seil - laise! His

when Sam - my sang the Mar-seil - laise! His

when Sam - my sang the Mar-seil - laise! His

French was ra - ther shock - ing, But they knew his heart was right; The  
 French was ra - ther shock - ing, But they knew his heart was right; The  
 French was ra - ther shock - ing, But they knew his heart was right; The  
 French was ra - ther shock - ing, But they knew his heart was right; The

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When  
 Bou - le - vards are talk - ing Of that Yan - kee an - tic night When  
 Bou - le - vards are talk - ing Of that Yan - kee an - tic night  
 Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Sam - - my sang the Mar - seil - laise. All

Sam - - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

Par - is seemed to catch the craze: Mar - chons, mar - chons, You

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Par - is seemed to catch the craze: Mar - chons, mar - chons, You

stacc.

marcato

Yan - - - - - kee gar - - - - - gons! Oh, they nev - er will for - - - - - get How they

Yan - - - - - kee gar - - - - - gons! Oh, they nev - er will for - - - - - get How they

Yan - - - - - kee gar - - - - - gons! Oh, they nev - er will for - - - - - get How they

Yan - - - - - kee gar - - - - - gons! Oh, they nev - er will for - - - - - get How they

Yan - - - - - kee gar - - - - - gons! Oh, they nev - er will for - - - - - get How they

Yan - - - - - kee gar - - - - - gons! Oh, they nev - er will for - - - - - get How they

danced the pi - - - - - rou - - - - - ette When Sam - - - - - my sang the Mar - - - - - seil - - - - - laise! \_\_\_\_\_

danced the pi - - - - - rou - - - - - ette When Sam - - - - - my sang the Mar - - - - - seil - - - - - laise! \_\_\_\_\_

danced the pi - - - - - rou - - - - - ette When Sam - - - - - my sang the Mar - - - - - seil - - - - - laise! \_\_\_\_\_

danced the pi - - - - - rou - - - - - ette When Sam - - - - - my sang the Mar - - - - - seil - - - - - laise! \_\_\_\_\_

8

No. 17. Song

## The Dixiana Rise Adelaide

The world is bus - y,

The world is dizzy  
With one - step, tur - key trot - ty jig - gling

Both saint and sin-ner      Are get-ting thinner      With morn-ing,

noon and night-ly wrig-gling. From old Da-ho-mey,      From fair Sa-lo-me,

We've learned all arts of fun-ny wrig-gling;      But now the wise

All spe-cial-ize      In what they call the Dix-i-an-a      Rise.      In

## REFRAIN

All spe-cial-ize      In what they call the Dix-i-an-a      Rise.      In

Dix-ie There's a brand new dance; In Dix-ie, Dix-ie,

*p*

There's a grand new dance, In Dix-ie: One-step and glide,— Tur-key

trot and, be-side,— Mix-ture of High-land fling, Tan-go and Buck

*ff*

— and Wing. In Dix-ie Ev'-ry-bo-dy shouts, In Dix-ie,

A - hoy!      A - hoy!      Board the ship of joy!      Air - ship

just a shoot - in'      Through the skies!      Toot! That's us sa - lut - in'

*cresc.*

Par - a - dise!      Oh, come and join the fun!      Life has just be-gun!

*ff*      *ff*

When you dance the Dix - i - an - a      Rise.      In      Rise.

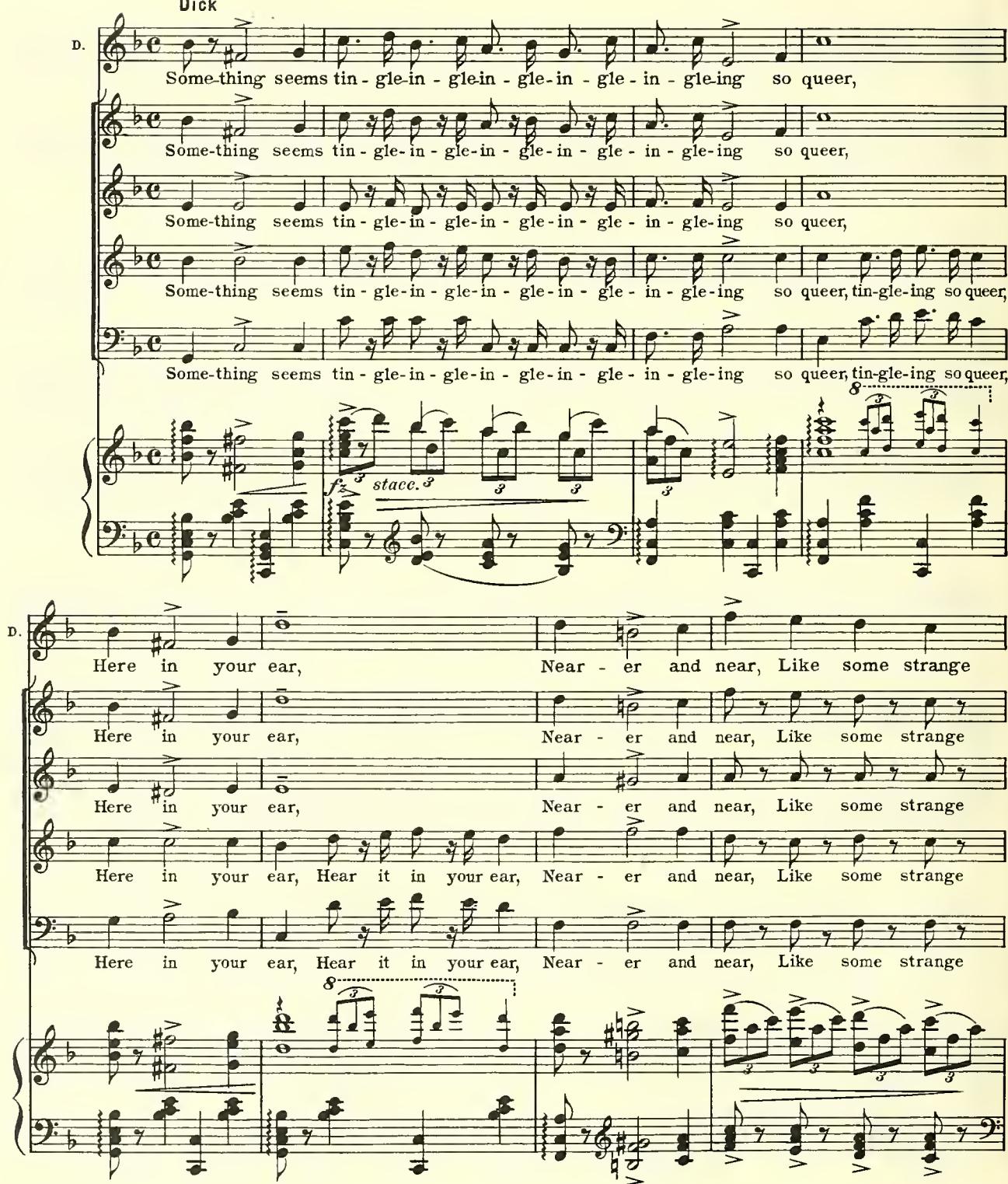
*rall.*      *ff*

8.....

## Something Seems Tingle-ingleing

Soloists and Chorus

Dick

D. 

Something seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer,  
 Something seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer,  
 Something seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer,  
 Something seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer, tingle-ing so queer,  
 Something seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer, tingle-ing so queer,

8.....

Here in your ear, Near - er and near, Like some strange  
 Here in your ear, Near - er and near, Like some strange  
 Here in your ear, Near - er and near, Like some strange  
 Here in your ear, Hear it in your ear, Near - er and near, Like some strange  
 Here in your ear, Hear it in your ear, Near - er and near, Like some strange

8.....

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And  
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

cresc.

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! You want to  
 tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! You want to  
 tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! You want to  
 tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! you want to cry,  
 tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! you want to cry,

*sff stacc.* *p animato* *cresc.*

cry, — You want to die, — But all you do is  
 cry, — You want to die, — But all you do is  
 cry, — You want to die, — But all you do is  
 — You want to die, — You want to die, But all you do is  
 — You want to die, — You want to die, But all you do is

*gliss.*

laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!

*ff*

**Chorus**

**Sylvia** *p*

Your dear voice call-ing me, Call - ing, en-thrall-ing me, Your dear

**Mr. Thorne** *p*

Your dear voice call-ing me, Call - ing, en-thrall-ing me, Your dear

**Jeffries** *p*

Your dear voice call-ing me, Call - ing, en-thrall-ing me, Your dear

**Dick** *p*

Your dear voice call-ing me, Call - ing, en-thrall-ing me, Your dear

**Rabelais** *p*

You dear voice call-ing me, Call - ing, en-thrall-ing me, Your dear

**SOPRANO** *p*

Your dear voice call-ing me, Call - ing, en-thrall-ing me, Your dear

**ALTO** *p*

Your dear voice call-ing me, Call - ing, en-thrall-ing me, Your dear

**TENOR** *p*

Your dear voice call-ing me, Call - ing, en-thrall-ing me, Your dear

**BASS** *p*

Your dear voice call-ing me, Call - ing, en-thrall-ing me, Your dear

*p*



S. 

T. 

J. 

D. 

R. 



